

H16 RX-5/SBM

INSTRUCTIONS FOR USE



Continually adapted to the latest advances of modern technology, Bolex H 16 movie cameras offer a very wide range of possibilities. Manufactured with the utmost care and subjected to rigorous tests, these cameras meet the high standards of precision and quality for which the name of Bolex is world renowned. Thanks to its international organization, Bolex offers you impeccable after-sales service all over the world. You can entrust your camera with complete confidence to any Bolex distributor, most of whom have their own highly skilled technicians, specially trained in Switzerland.

The H 16 RX-5 and SBM models are identical as regards characteristics and operation, differing only with respect to the following:

H 16 RX-5: lens-turret for 3 "C" mount lenses

H 16 SBM: bayonet lens-mount

Your **H 16 RX-5** movie-camera is supplied with:

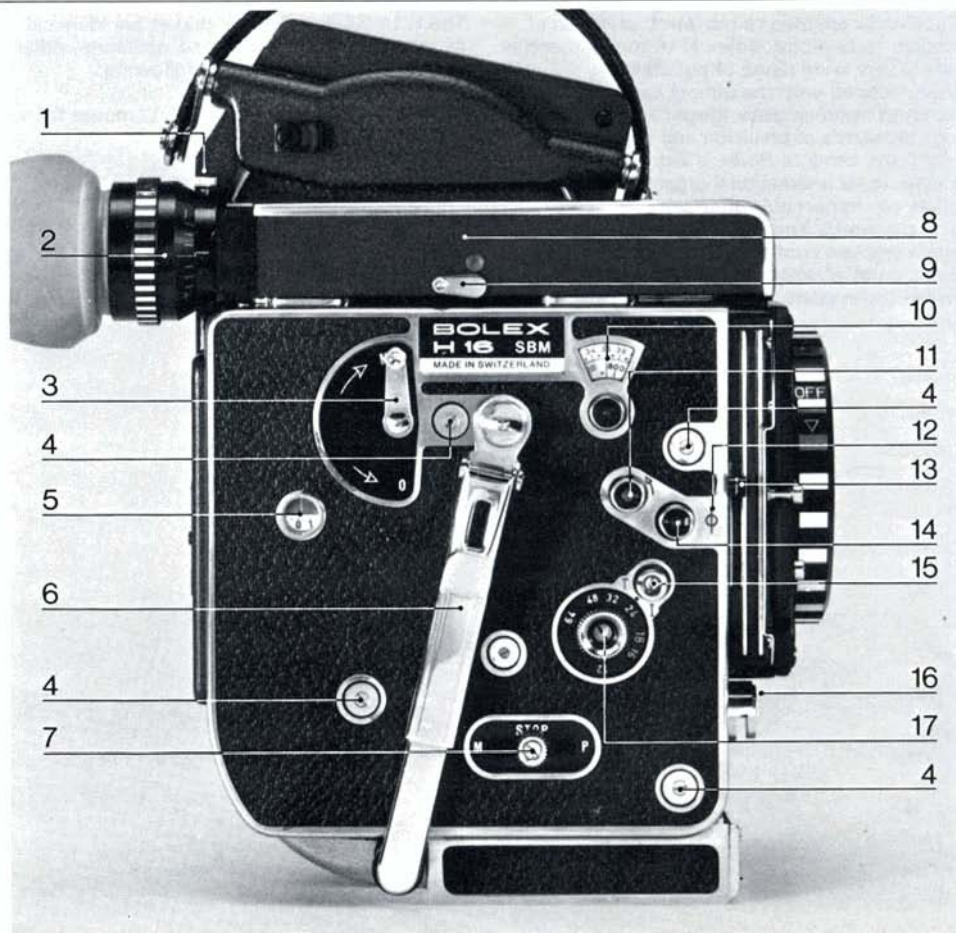
- 1 filter-holder on the camera
- 1 set of 3 filter-holders
- 4 gelatin filters
- 1 rewind crank
- 1 rubber eyecup
- 1 turret locking screw
- 1 empty spool

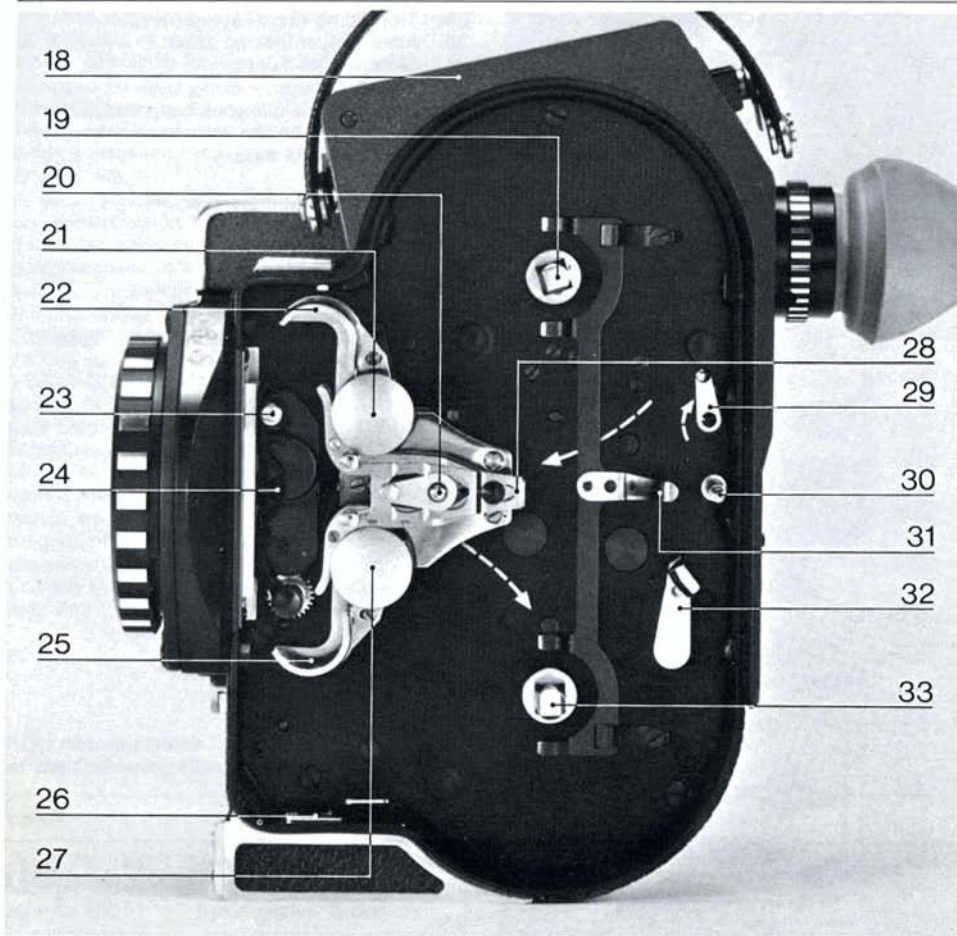
Your **H 16 SBM** movie-camera is supplied with:

- 1 filter-holder on the camera
- 1 set of 3 filter-holders
- 4 gelatin filters
- 1 rewind crank
- 1 rubber eyecup
- 1 protective cap for the lens-mount
- 1 empty spool

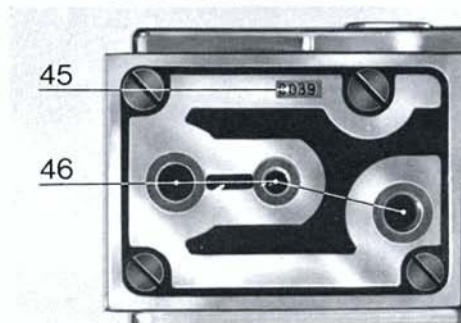
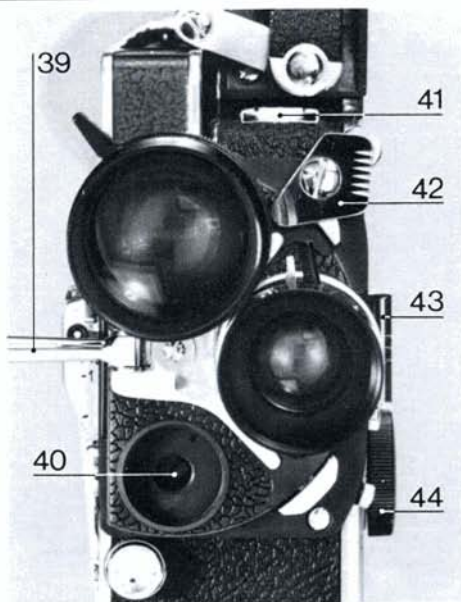
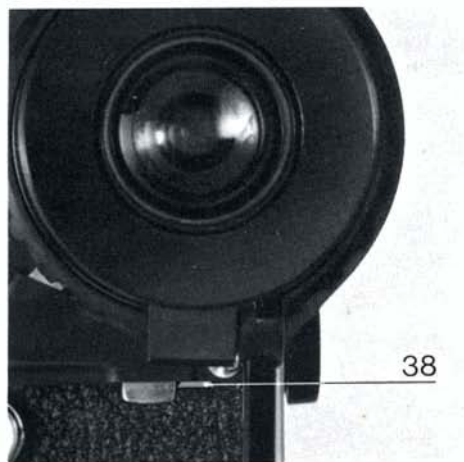
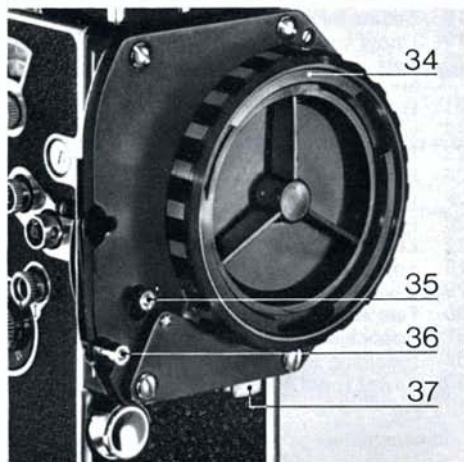
Get to know your camera

- 1 Eyepiece locking screw
- 2 Eyepiece setting ring
- 3 Lever for disengaging spring motor
- 4 Threaded holes for various accessories and motors
- 5 Footage counter
- 6 Spring motor winding handle—spring run: 28 sec. at 24 f.p.s.
- 7 Side release for normal running, continuous filming (M) and single frame exposures (P). Can be operated by cable
- 8 Reflex viewfinder
- 9 Reflex viewfinder closing lever
- 10 Frame counter
- 11 Shaft for film rewind crank
- 12 Film plane guide mark
- 13 Variable shutter dial and control lever
- 14 Coupling spindle for electric motor ESM or EM
- 15 Exposure control knob for instantaneous (I) or time exposures (T) (single frame filming)
- 16 Front release for normal running
- 17 Filming speed selection knob





- 18 Saddle for 400 ft. magazine
- 19 Upper spool shaft for feed spool
- 20 Loop former locking lever and opening knob
- 21 Upper sprocket
- 22 Upper loop former
- 23 Pressure pad locking pin
- 24 Pressure pad
- 25 Lower loop former
- 26 Film knife
- 27 Lower sprocket
- 28 Knob for opening loopformer
- 29 Lever for suppressing audible signal
- 30 Feet setting on footage counter
- 31 Spool ejector
- 32 Retaining arm
- 33 Lower spool shaft for take-up spool



- 34 Tightening ring (bayonet-type)
- 35 Filter-holder locking knob
- 36 Gelatin filter-holder
- 37 Bayonet-mount locking lever
- 38 Cover for the clapstick lamp housing
(supplied with the sync-pulse accessory
with the ESM motor)
- 39 Turret lever
- 40 Hole for turret locking screw
- 41 Exposure meter shoe
- 42 Turret locking clamp
- 43 Gelatin filter-holder
- 44 Cover opening knob
- 45 Serial No
- 46 1/4" and 3/8" thread for attaching the
camera

16 mm films

The H 16 RX-5 and SBM cameras take 100 or 50 ft. spools of single or double perforated 16 mm film. H 16 RX-5 and SBM cameras equipped with the 400 ft. magazine can also take 200' films on spool or 400' films on core. Films with a single row of perforations are used when a magnetic track is to be added to the original film.

At each extremity of the film there is a leader—approximately 6 ft. at the beginning and 3 ft. at the end—to prevent the sensitive film being exposed to light during loading or unloading. These leaders are usually removed by the processing laboratories.

Black-and-white and colour films come in various sensitivities, which are expressed in ASA or DIN degrees and indicated on the instructions leaflet accompanying each film. The date before which the film should be exposed is normally stamped on the film pack. 16 mm film is available in the unprocessed condition with a magnetic stripe for sound recording. We would advise you against using this film: the magnetic layer can cause premature wear on the parts which come into contact with it, particularly the pressure pad, and metal particles may find their way into the camera mechanism.

Film running times at the following filming speeds

f.p.s.	12	18	24	32	48	64
1 m (≈ 3ft)	10.9 sec.	7.3 sec.	5.5 sec.	4.1 sec.	2.7 sec.	2 sec.
15 m (≈ 50ft)	2 min. 44 sec.	1 min. 49 sec.	1 min. 22 sec.	1 min. 1 sec.	41 sec.	30 sec.
30 m (≈ 100ft)	5 min. 28 sec.	3 min. 38 sec.	2 min. 44 sec.	2 min. 3 sec.	1 min. 22 sec.	1 min. 1 sec.

The reflex viewfinder

The optical system of the H 16 RX-5 and SBM cameras allows for through-the-lens viewing during filming as well as when the camera is not running. The picture formed on the ground glass of the reflex prism is absolutely free from flicker.

The reflex viewfinder enables framing and accurate focusing. In addition, it enables you to estimate the depth-of-field, to check on the filter being used and to evaluate the illumination of the scene.

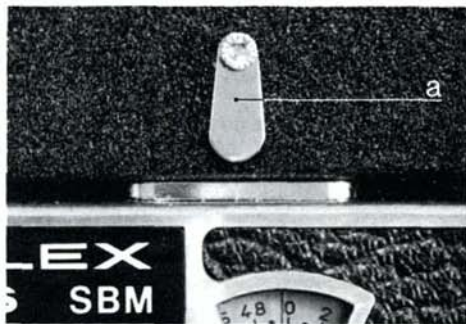
The reflex prism deflects, into the viewfinder, an average of 25% of the light passing through the lens. This factor has been taken into account in the table of exposure times on page 8.



H 16 SBM

Normal image area:
9.60 × 7.16 mm,
R = 0.5 mm.
TV frame: 8.40 × 6.30 mm,
R = 1.7 mm.

Closing the viewfinder. If the reflex viewfinder is not used during filming, close it by moving the small lever (a) into a vertical position. If it is left open, there is a risk of sunlight or artificial light from behind the camera entering the viewfinder eyepiece and fogging the film.



Focusing. Open the diaphragm wide, then turn the distance setting ring until the picture is in sharp focus on the ground glass. Then close the diaphragm to the correct setting.

Adjusting the viewfinder eyepiece to the operator's eyesight. This adjustment adapts the viewfinder to the operator's eyesight, whether or not he wears spectacles, and remains the same for all lenses used on the camera.

1. Remove the lens.
2. Loosen the eyepiece locking screw.
3. Point the camera at a well-lit subject (sky, white wall, etc.).
4. Turn the milled ring of the eyepiece until the grain of the ground glass appears perfectly sharp.
5. Tighten the locking screw.

If this adjustment is correct, a subject at infinity should appear perfectly sharp at full aperture, with the distance setting ring on the lens to infinity (∞).

H 16 RX-5

The H 16 RX-5 movie-camera is provided with a slot into which the filters fit, between the turret and the reflex prism. The filters therefore remain in place whichever lens is being used. *When filming without a filter, an empty filter holder should be left in the slot to prevent light infiltration which would fog the film.* See that the filter mount is firmly located in the slot.

Mounting gelatine filters. Filters are mounted as follows:

1. Remove the fastening clamp (a) from the filter mount.
2. Open the spring blades (b) and (c).
3. Insert the cut-out-filter (d) between the blades.
4. Press the spring blades (b) and (c) together between thumb and index finger.
5. Replace the fastening clamp (a).

When you have finished, put the filter-mounts in their case to protect them from dust.

